

Stage direction role in M. I. Tsvetaeva's romantic plays: Semantic, functional and pragmatic aspects

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Abstract

© 2015, Canadian Center of Science and Education. All rights reserved. A stage direction as a special kind of paratext gets a special refraction in the plays by Marina Tsvetaeva: it is a kind of the author's mise en scène direction. The article focuses on semantic, pragmatic and functional analysis of stage directions in the romantic plays "Blizzard" ("Metel") and "Jack of Hearts" ("Chervonniy Valet") by Marina Tsvetaeva. The authors draw particular attention to examining the pragmatic function of inter-connective, prepositional and inter-positional remarks in the analyzed plays. The topic relevance is related to the consideration of the discourse of the great poet, who plays a special place in the cultural heritage, both in Russia and abroad, as well as of polysemy and duality of stage direction representation in the romantic paradigm of M. I. Tsvetaeva's plays.

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Keywords

Function, Marina Tsvetaeva, Pragmatics, Romantic play, Semantics, Stage directions